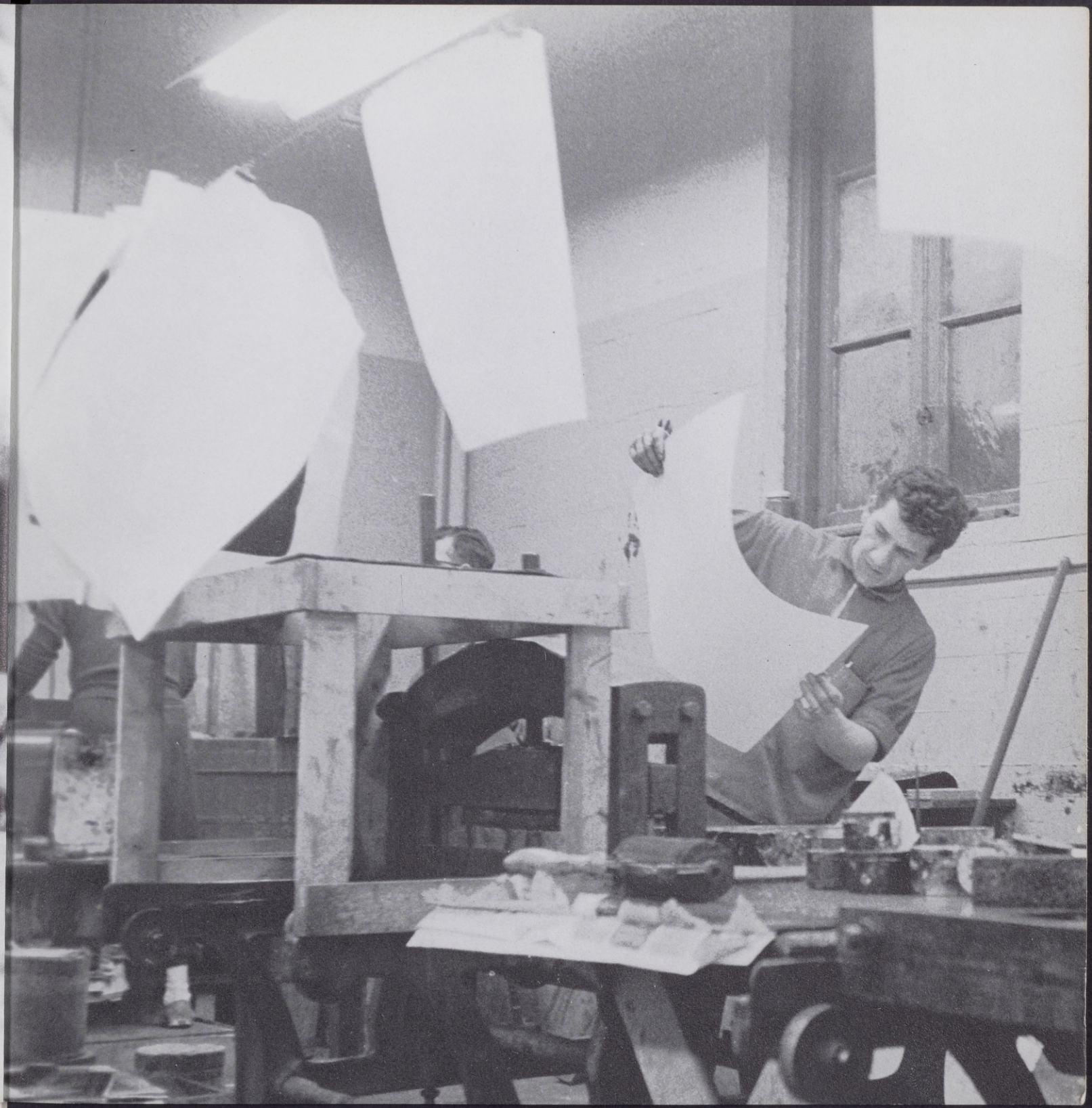
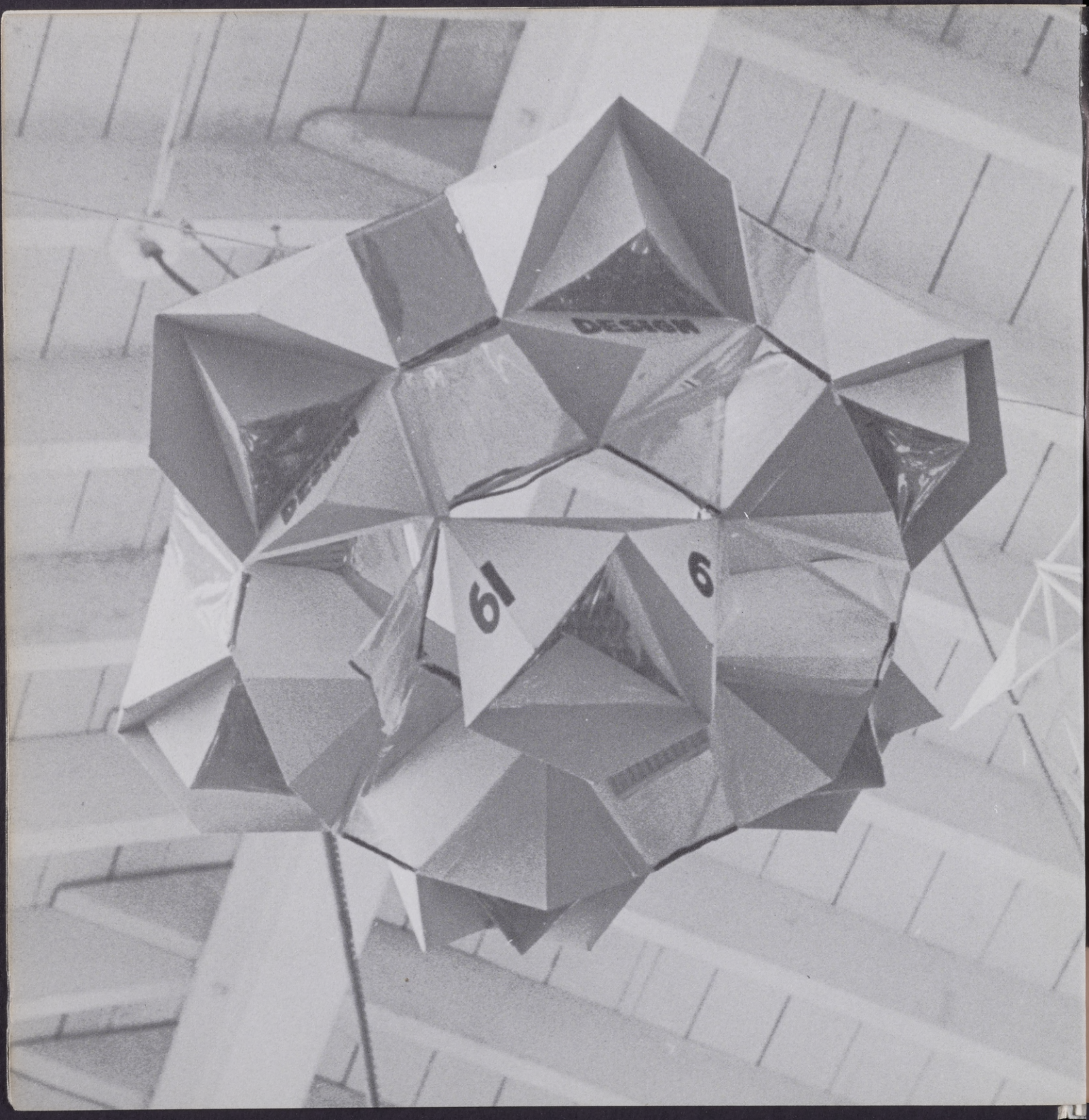
SAN FRANCISCO ART INSTITUTE
GENERAL CATALOG FOR 1961-1962

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BOARD OF DIRECTORS AND ADMINISTRATION
THE INSTITUTE AND SCHOOL CALENDAR

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THE INSTITUTE AND SCHOOL CALENDAR

SAN FRANCISCO ART INSTITUTE
800 CHESTNUT STREET
SAN FRANCISCO 11, CALIFORNIA
TELEPHONE ORDWAY 3-2640

FORMERLY THE CALIFORNIA
SCHOOL OF FINE ARTS

PHILOSOPHY OF THE COLLEGE

GURDON WOODS
Director

The faculty of the San Francisco Art Institute is primarily concerned with the individual as an artist. The College's ultimate goal is to produce professional artists who are self-directed, self-critical and self-reliant.

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THE INSTITUTE

The San Francisco Art Institute is a private, non-profit institution devoted to advancing the visual arts of our times. Its faculty and staff include many of the most important artists on the West Coast. The College of the Institute offers accredited programs leading to the Certificate of Completion, the Bachelor of Fine Arts Degree and the Master of Fine Arts Degree. The Institute's Teacher Training Program is established in cooperation with San Francisco State College and leads to the General Secondary Credential. For the mature artist, the Institute sponsors the most important open, national, juried annual exhibitions of contemporary art on the West Coast, and the Art Bank, the chief information and viewing center for Western contemporary art. The Institute provides for its students and members a rich program of lectures, panel discussions and films, and is host to artists, critics, museum directors, dealers and collectors from all over the world.

HISTORY

In the late 1860's, a group of artists, musicians, journalists and writers gathered at local restaurants after work and discussed the arts. Out of these informal meetings grew the San Francisco Art Association in 1871. The Association dedicated itself to the creation and appreciation of fine arts and established two main goals, a school and a museum of fine arts.

In 1874, the California School of Design, now called the San Francisco Art Institute, held its first classes in drawing, painting and sculpture.

After 20 years in rented quarters, the Association and School found a permanent home in 1893. Edward Searles gave the Mark Hopkins mansion on Nob Hill to the Regents of the University of California to be held in trust for the Art Association for "... purposes of instruction in and illustration of the fine arts, music and literature." In 1906, the Mark Hopkins Institute of Art (as the School was then called) was razed by fire.

During this time, the Association had been building a museum collection through gifts and purchases. After the Panama-Pacific Exposition of 1915, the Association maintained a museum in the Palace of Fine Arts. In 1935, the San Francisco Museum of Art was opened in Civic Center (the Museum since has become a separate institution).

The School moved to its present location on Russian Hill in 1926 and was called the California School of Fine Arts until 1961 when both the San Francisco Art Association and the School were joined under one name—the San Francisco Art Institute.

Among well-known artists associated with the Institute have been: John Gutzon Borglum, Emil Carlsen, Maynard Dixon, Claire Falkenstein, Stanley William Hayter, John Hultberg, William Keith, Xavier Martinez, Arthur Matthews, Robert Motherwell, David Park, Charles Rollo Peters, G. Piazzoni, Diego Rivera, Mark Rothko, Ralph Stackpole, Maurice Stern, and Clyfford Still.

ACCREDITATION

The College is accredited by the Western College Association. It is an associated member of the Western College Association, and a founding member of the National Association of Schools of Art. The College is affiliated with the University of California.

BUILDING AND LOCATION

The present building, designed for the Institute, is a landmark of San Francisco. It is located in one of the most beautiful residential areas of the city within easy distance of the downtown center.
San Francisco, famed throughout the world as a center of cosmopolitan culture and creative arts, is ideally suited to the needs of art students.

In addition to the numerous art galleries, there are three major art museums, the San Francisco Museum of Art, the Palace of the Legion of Honor and the deYoung Museum. These institutions offer a varied and continuous program of exhibitions. There are seasons of exceptionally fine ballet, opera and symphony, as well as theatre. San Francisco is also noted for the vitality of its "little theatre," poetry, dance and music groups.

The close proximity of the Berkeley campus of the University of California, the University of California Extension campus in San Francisco, San Francisco State College and Stanford University create a stimulating environment and offer unlimited opportunities for attending programs of lectures and concerts as well as drama productions. These institutions provide additional library resources for research studies and other special projects.

UNDERGRADUATE CURRICULA

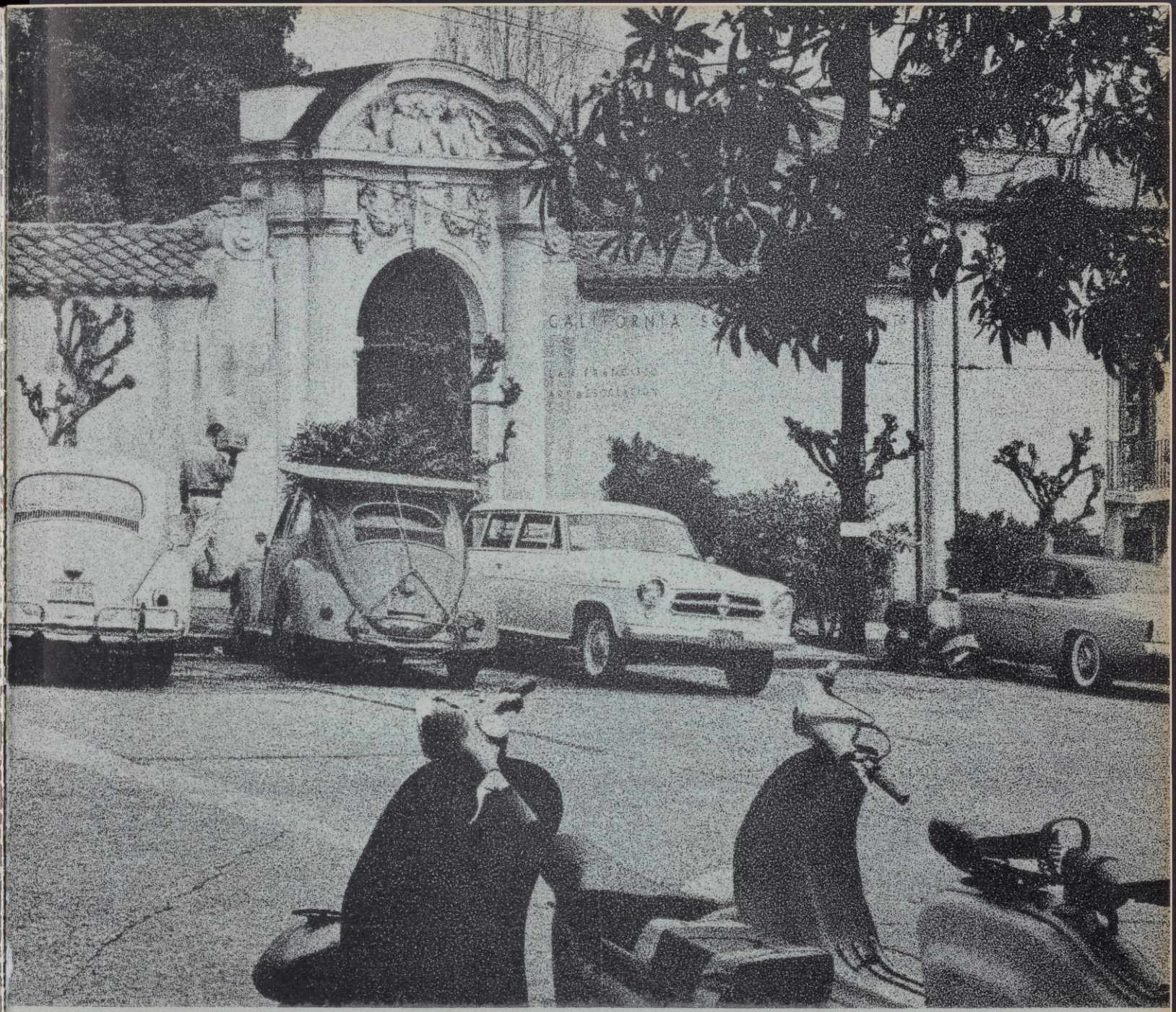
The College is organized into four departments: Fine Arts, Advertising Art, Photography, and Humanities. A student may major in one of the following: painting, sculpture, graphics, ceramics, advertising design, illustration, photography, or teacher training. The detailed requirements of majors are set forth in that section of the catalog alloted to the various departments.

GRADUATE CURRICULA

The Graduate Program of the College offers concentrated study in either painting or sculpture. For detailed requirements please see that section of the catalog devoted to the Master of Fine Arts Degree. The academic year regularly includes fall and spring semesters of 15 weeks of instruction each, plus final examinations and one six-week summer session.

SUMMER SESSION, 1961

For information regarding summer classes, refer to the 1961 Summer Session Brochure.



THE FACULTY

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THE FACULTY

GURDON WOODS, Director

Sculptor. Studied at Art Students League, Brooklyn Museum School. Former member San Francisco Art Commission. Commissions for IBM, San Jose; Paul Masson. Exhibited III Biennial, Sao Paulo and Whitney Museum.

MARK ADAMS

Painter and designer. Studied Syracuse University, Hans Hofmann and Jean Lurcat. Awarded San Francisco Art Commission Prize for Marina Library tapestry; other commissions: mural in Crown Zellerbach Building and tapestry in office of Skidmore, Owings & Merrill.

CAL ANDERSON, Chairman of Advertising Art Department

Senior art director for Cunningham & Walsh, San Francisco. Studied California College of Arts and Crafts; Art Center School. Formerly art director N. W. Ayer & Son, Philadelphia; CBS Radio, New York. Exhibited in Art Director Shows in San Francisco, Los Angeles, Chicago and New York.

JEREMY ANDERSON

Sculptor. Studied at San Mateo Junior College and San Francisco Art Institute. Former member of the faculty of the University of California. One-man show at Dilexi Gallery, San Francisco; exhibited at San Francisco Museum of Art and Dallas Museum.

GREGORY BATESON

Anthropologist, ethnologist, author and lecturer. Fellow of St. John's College, Cambridge University. Member of the Stanford University faculty. Currently working on a psychiatric research project at the Veteran's Hospital, Menlo Park.

ERIK BAUERSFELD

Philosopher. Studied at Cooper Union; San Francisco Art Institute; University of California, B.A.; graduate work and assistantship in the Department of Philosophy, University of California.

TED BIELEFELD

Ceramicist. Studied Mills College; Purdue University; Cranbrook Academy of Art; Antioch, B.A. Exhibited Ostend Belgium International; received awards at California State Fair and Richmond Art Center Annual.

ELMER BISCHOFF, Chairman of Graduate Department

Painter. Studied at University of California, B.A., M.A. Former member of faculty University of California and Yuba College; awarded Ford Foundation Grant; prizes: Richmond Art Center Annual and Oakland Art Museum; one-man shows: New York City, San Francisco and Los Angeles.

DORR BOTHWELL

Painter and designer. Studied University of Oregon, Rudolph Schaeffer School of Design, San Francisco Art Institute. Former head of Department of Flat Design, Parsons School of Design. Represented in collections: Museum of Modern Art, Whitney and Metropolitan Museums, Bibliotheque Nationale, Fogg Museum and Victoria and Albert Museum.

JAMES BOYNTON

Painter. Studied at Texas Christian University, B.F.A., M.F.A. Represented at the Guggenheim, Whitney, Houston, Dallas and Denver Museums and the Butler Institute of American Art; has also exhibited at Brussels Fair, Art Institute of Chicago, Butler Institute, deYoung Museum, Corcoran Biennial.

GERARD G. BRISSETTE

Poet and playwright. Studied at Syracuse University, A.B.; University of Iowa, M.F.A.; Alliance Francaise, Paris, Diplome de Langue; San Francisco State College. Former teacher in the California public schools and at the University of Iowa.

ROGER D. BROUSSAL

Head Gallery Attendant at the deYoung Museum. Studied at the San Francisco Art Institute, B.F.A.; San Francisco State College. Exhibited Louisiana Art Association and deYoung Museum.

JOAN BROWN

Painter. Studied San Francisco Art Institute, B.F.A. and M.F.A. Former instructor Wilkins Private High School, San Francisco. One-man show Staempfli Gallery, N.Y.; Young America 1960—Whitney Museum; award in Richmond Art Center Annual.

JOHN CRANE

Senior designer with Walter Landor & Associates. Works in all phases of design: packaging, product, corporate identity, exhibits and architecture. Studied at City College of San Francisco; San Francisco State College and Rudolph Schaeffer School of Design. Exhibited Brussels World Fair and International Trade Fairs.

DARRELL E. CRISP

Free-lance advertising artist. Studied at Academy of Art. Formerly Assistant Art Director, Brisacher-Wheeler; former instructor in drawing and composition at Academy of Art, San Francisco.

KAY DE CLARK

Teacher of speech and semantics. Studied at San Francisco State College, B.A.; graduate study in language arts, San Francisco State College. Faculty member of San Francisco State College; editorial assistant, *ETC.*, 1955-1957.

EUGENE L. DE CHRISTOPHER

Designer. Studied at Pratt Institute, Art Students League, New York. Creator of nationally marketed visual aids used in schools and for children's T.V. shows on KQED, NBC, and ABC.

RICHARD DIEBENKORN

Painter. Studied at Stanford University, B.A.; University of New Mexico, M.A. One-man shows at the Pasadena Museum of Art and the Palace of the Legion of Honor; three-man show at the Staempfli Gallery in New York; exhibited at Knoedler Gallery and Museum of Modern Art.

CHARLES GRIFFIN FARR

Painter. Studied at Art Students League, New York, and in Paris. Former member of faculty of College of Architecture and Design, University of Michigan. Exhibited Carnegie Institute, Whitney Museum, Metropolitan Museum, Palace of the Legion of Honor, deYoung Museum and San Francisco Museum of Art.

RICHARD FISCUS, Dean

Educator and author. Studied at University of California, B.A., M.A. Graduate study in sociology and elementary education, Ohio State University; former member of the faculties: Ohio State University, College of the Pacific; former teacher in elementary and secondary schools, California.

DEAN E. FLEMING

Painter and sculptor. Studied at Mexico City College; San Francisco Art Institute, B.F.A., M.F.A. Received the I. N. Walter Sculpture Award; one-man show at the Russian Hill Gallery, San Francisco; exhibited, San Francisco Art Institute annuals.

PAUL Q. FORSTER

Illustrator. Studied at San Francisco Art Institute. Former member of faculties, Stanford University and California College of Arts and Crafts. Wartime artist with Office of War Information. One-man show at the San Francisco Museum of Art; exhibits in Annual Advertising and Editorial Art Shows.

RICHARD H. GRAF

Printmaker. Studied at California College of Arts and Crafts, B.A., M.F.A. Exhibited Pennsylvania Academy, Philadelphia Print Club, Bay Area Printmaker Annuals, San Francisco Art Institute Annuals, California State Fair and Wichita Print Club.

PHILIP D. GREENE

Photographer and staff member, Film Department of KQED-TV. Studied Trinity College, B.S.; San Francisco Art Institute, B.F.A. Studied and worked with Dorothea Lange, Ansel Adams and Milton Halberstadt.

JOHN GROSSMAN

Free-lance design and lettering artist. Studied Minneapolis School of Art. Has done important free-lance work for many of the major San Francisco advertising agencies for Kaiser Aluminum, Matson Lines, Del Monte and Diamond Walnuts.

FRANK O. HAMILTON

Ceramicist. Studied at University of Georgia; Colorado College; Stanford University, B.A. Exhibited at Main Street Gallery, Chicago, Palace of the Legion of Honor, Contemporary House, Dallas; Bonniers and George Jensen, New York.

PAUL A. HASSEL, Chairman of Photography Department

Free-lance photographer. Studied at University of Pennsylvania; Northwestern University; Institute of Design of the Illinois Institute of Technology. Has carried out photographic assignments in Europe, Mexico, Hawaii, Yucatan, Bermuda and Central America. One-man show at the Santa Barbara Museum; exhibited Feingarten Gallery, San Francisco and U.S. State Department Circulating Shows.

WALLY HEDRICK, Supervisor, Evening and Saturday School

Painter and sculptor. Studied at San Francisco Art Institute, B.F.A.; San Francisco State College, M.A. Group shows Museum of Modern Art and San Francisco Museum.

JACK JEFFERSON

Painter. Studied at University of Iowa; San Francisco Art Institute. Abraham Rosenberg fellow; one-man show deYoung Museum; exhibited Palace of the Legion of Honor.

ERNIE KIM

Ceramicist. Former teacher in Palo Alto Unified School District and instructor in Palo Alto adult education program. Received purchase awards at the California State Fair and Exposition and the 14th Annual San Francisco Art Festival; awards: Smithsonian, Wichita and Utah Nationals.

SQUIRE KNOWLES

Free-lance designer, color consultant and exhibit planner. Studied at San Francisco Art Institute; University of California, B.A. Formerly graphic designer for the *Architectural Forum*; San Francisco City Planning Commission.

KENNETH LASH

Playwright and author. Studied at Yale University, B.A.; University of New Mexico, M.A.; graduate study at University of Lille, France. Former member of faculty University of New Mexico, editor of the *New Mexico Quarterly*.

JOHN LICHTENWALNER

Advertising art director with 222 Group. Studied at University of Washington; Burnley School of Art; Art Center School. Former illustrator and designer with Shawl, Nyeland & Seavey, San Francisco. Exhibits in annual Advertising Art shows.

FRANK LOBDELL

Painter. Studied at Saint Paul School of Fine Arts; the Academie de la Grande Chaumier, Paris; San Francisco Art Institute. 1960 Nealie Sullivan Award; one-man shows: Martha Jackson Gallery in New York and deYoung Museum.

IVAN MAJDRAKOFF

Painter. Studied at Cranbrook Academy of Art. Former Acting Director, University of Minnesota Art Gallery; former faculty member of Stanford University. One-man show Palace of the Legion of Honor; exhibited Museum of Modern Art; San Francisco Art Institute Annuals.

FRED I. MARTIN

Painter. Studied at San Francisco Art Institute; University of California, B.A., M.A. Former Registrar Oakland Art Museum. One-man shows: Zoe Duzanne Gallery, Seattle; San Francisco Museum, Oakland Art Museum; exhibited in group shows Okinawa, London, Paris and Rome; published "Aspects of Value in Contemporary Art," *College Art Journal*, 1953.

BRUCE McGAW

Painter. Studied at California College of Art and Crafts, B.F.A. Two-man show: 6 Gallery, San Francisco; exhibited Oakland Art Museum, Richmond and San Francisco Art Institute Annuals.

RICHARD MILLER

Author and historian. Studied at Ohio State University, B.A.; Claremont Graduate School, M.A.; presently Ph.D. candidate at University of California; graduate study, Universite de Paris. Former member of faculty, Golden Gate College.

WILLIAM MOREHOUSE

Painter. Studied California College of Art and Crafts; San Francisco Art Institute, B.F.A.; San Francisco State College, M.A. Exhibited Guggenheim Museum, Whitney Museum Biennial, Illinois Biennial, American Federation of Artists Traveling Exhibition, San Francisco Museum and Palace of the Legion of Honor; Phelan Awards, San Francisco Art Institute Annual award.

MANUEL NERI

Sculptor and painter. Studied at the University of California; California College of Arts and Crafts; Montana State College; San Francisco Art Institute. 1959 Nealie Sullivan Award; one-man shows Ferus Gallery, Los Angeles and Dilexi Gallery, San Francisco.

NATHAN OLIVERA (on leave)

Painter and printmaker. Studied at California College of Arts and Crafts, B.F.A. and M.F.A. Former head of Graphic Arts Department, California College of Arts and Crafts. Guggenheim fellow; Norman Wait Harris Prize for Painting, 63rd American Annual Chicago Art Institute; exhibited Museum of Modern Art, Paris 1st Biennial, Corcoran Biennial, Guggenheim International.

JOSEPH PUGLIESE

Author and art historian. Studied at Miami University, B.F.A.; Ohio State University, M.A., Ph.D. Faculty member of the University of California.

ZYGMUND SAZEVICH

Sculptor. Studied University of California, San Francisco Art Institute. Commissions for Christian Brothers Winery, Kent Post Office, San Miguel School, Los Altos Insurance Company, Roosevelt Post Office. Former faculty member of Mills College.

MARY SHUMWAY

Author and sociologist. Studied at University of Chicago, B.A.; Art Institute of Chicago; graduate work at University of Chicago. Publications in *Chicago Review*, 1953; *Anthology of College Poetry*, 1956; *Motive*, 1959, 1961; *Christian Scholar*, 1960.

BLAIR STAPP

Free-lance photographer. Studied at University of Wisconsin, B.A. Editorial and advertising work as professional photographer has appeared in leading periodicals. Former member of staffs of Edward Steichen and Milton Halberstadt.

PETER STEVENS

Director of Master Models, Walter Landor & Associates. Studied at Cleveland Institute of Art. Former faculty member Cleveland Institute of Art; designer for Ford Motor Co.

PATRICIA TERHEUN, Dean of Women

Painter. Studied at Sarah Lawrence, B.A.; Columbia Teachers College, M.A.; Ecole des Beaux Arts, France; studied with Leger in Paris and Rattner in New York. Exhibited City Center Gallery in New York; Art Association, Austin, Texas.

MARY TIFT

Free-lance advertising artist and graphic designer. Studied Art Center School; University of Washington, B.F.A.; Phi Beta Kappa. Former member of faculty of California College of Arts and Crafts. Exhibited San Francisco Art Director Annuals; exhibiting printmaker in Gumps, San Francisco, and Schuster Gallery, Cambridge, Mass.

DAVID TOLERTON

Sculptor. Studied at Stanford University; San Francisco Art Institute. Architectural commissions: Crown Zellerbach, San Francisco; I.B.M., San Jose. Awards at San Francisco Art Institute Annuals; one-man shows at Bolles Gallery, deYoung Museum, Santa Barbara Museum and Paul Kantor Gallery; group shows III Biennial, Sao Paulo; Houston, Denver, San Francisco Museums.

JERRY WALTERS

Sculptor. Studied at San Francisco Art Institute. One-man show at Allied Arts Gallery, San Diego and has exhibited at the Labaudt Gallery, San Francisco; San Francisco Art Festival; San Francisco Art Institute Annuals and the Pacific Coast Biennial, Santa Barbara.

JULIUS WASSERSTEIN

Painter and staff member San Francisco Museum. Studied at San Francisco State College and the San Francisco Art Institute. Exhibited Palace of the Legion of Honor Invitational and museums in New York, Canada and Los Angeles; 1961 Nealie Sullivan Award.

RENE WEAVER

Free-lance advertising artist. Studied at University of Idaho, B.A. Former newspaper staff artist, *Oregonian*. Founder and former president of Art Directors Club of San Francisco. Formerly senior art director for J. Walter Thompson, San Francisco.

JAMES WEEKS

Painter. Studied at Hartwell School of Design; Nebraska State Teachers College; Escuela de Pintura y Escultura, Mexico City; San Francisco Art Institute. Rosenberg Fellow; one-man show: Palace of the Legion of Honor, Poindexter Gallery, New York; award at Winter Invitational, Palace of the Legion of Honor.

ADMISSION POLICIES
FINANCIAL INFORMATION
SCHOLARSHIPS

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ADMISSION POLICIES

UNDERGRADUATE CREDIT STUDENTS

All students who plan to enroll at the San Francisco Art Institute in the Certificate of Completion or Bachelor of Fine Arts programs must make a formal application for admission and submit transcripts of all previous academic work. *Transferring undergraduate students must present portfolios for evaluation at the time of registration.*

Application for Admission

Application forms are available by writing the Office of the Registrar.

The final date for filing applications for admission is published in the college calendar. Students who file their applications before the final date and whose records are complete before the registration period are assured of consideration for admission. *Those who file after the final date cannot be assured of consideration and will be admitted only as long as the available facilities permit.*

Entrance Examinations

Entering students who plan to enroll in Humanities 30 are required to pass an English Classification Test at the San Francisco Art Institute given during the first week of each semester. Any student failing to pass the English Classification Test will be required to enroll in Humanities–A, English Fundamentals.

All students are subject to any testing program deemed necessary during the academic year.

Transcripts Required

Official and complete transcripts of high school and all college or university records must be filed with the Registrar. The applicant must ask the high school of graduation and each college attended to send these records to the Office of the Registrar. *Filing all transcripts and other data is the applicant's responsibility*. All transcripts filed with the College become the property of the College and cannot be returned to the student.

Admission of High School Graduates

Specific high school courses are not required for admission to the College. However, students who plan to enter the College are encouraged to plan a high school program, with their counselors, including a concentration of art and English classes.

Admission of Non-High School Graduates

Veterans honorably discharged following completion of a minimum of three full months' service, and applicants over twenty-one years of age, who are not high school graduates and who do not possess equivalent preparation but whose scores on College Entrance Examinations indicate ability to do satisfactory college work, may be granted admission; but such persons may be granted academic credit only upon the satisfactory completion of one full semester's college work at the San Francisco Art Institute.

Admission of Transfer Students

Transfer credit from accredited institutions will be accepted insofar as courses and content relate to the B.F.A. degree curriculum. Only grades of "C" or better will be accepted. Students desiring to transfer credit from unaccredited art schools or private tutors are advised that only fractional or no credit may be accepted toward the B.F.A. degree.

Portfolios for evaluation must contain six examples of the applicant's work in art. Photographs of work will not be considered unless applicants live more than 50 miles from San Francisco. In such cases photographs or color slides of sculpture and color slides *only* of ceramics or paintings will be accepted. Size and media must be stated with each slide.

Admission of Overseas Students

The San Francisco Art Institute is approved by the Immigration and Naturalization Service for the admission of overseas students at the college level on student visas. The College extends a cordial welcome to all students from other countries.

Overseas students seeking admission to the College are charged with observing the following regulations:

1. Applications for enrollment must be filled out in full and filed with the Registrar *at least three months before registration.*
2. The applicant must show evidence of a reasonable ability to read, write, and speak the English language.
3. The student must comply with the government regulations of his home country and of the United States.
4. The applicant must show proof of having made adequate financial arrangements for the period of study.

Upon enrollment, students should contact the Overseas Student Adviser to familiarize themselves with procedures for filing the college monthly verification of attendance and progress reports. Forms and filing dates are available in the office of the Registrar.

Admission of High School Students

A special course, in cooperation with the Miranda Lux Foundation, is scheduled during the regular academic year for all students in grades 9 through 12. For information write to the Registrar of Evening and Saturday School.

The College admits high school juniors and seniors to regular courses during the Summer Session provided their application has been approved by the Director of the College.

Upon entering the degree program at the San Francisco Art Institute, a high school student who has earned honor grades in Pre-College Art or Summer Sessions at the College, will be allowed one-half unit of credit for each unit of that work completed.

NON-CREDIT STUDENTS

Admission of Non-Credit Students

All auditing (non-credit) students may enroll at any time, for the full semester or any part thereof. Tuition will be prorated accordingly. Non-credit students must be 18 years of age or older, with the exception of high school students enrolling in Pre-College Art. Audit students need not file transcripts.

Cancellation of Admission

Students who are admitted to the College for a given semester but do not register will have their admission canceled. If they submit application later, they must meet the current requirements for admission.

Changes in Admission Policies

Requirements for admission to the College are subject to change as conditions demand.

VETERANS INFORMATION

All questions regarding monthly payments, transfers, change of status, etc., are handled directly by the local Veterans' Administration office at 49 - 4th Street, San Francisco. Veterans are responsible for clearing all such details with the V.A. before and during their period of study at the College.

The San Francisco Art Institute is approved for educational programs under Public Laws 16, 550, 634 and 894.

Undergraduate veterans carrying 14 units or more for credit or graduate veterans carrying 10 units are considered to be on a full-time status by the Veterans' Administration and receive their government allowances on that basis.

Veterans enrolling under Public Laws 16, 550, 634 and 894 must present their certificates of eligibility *at the time of registration*. Veterans transferring from another school must have filed their "Change of Place of Training" form with the V.A. *before* registration.

Supply allowances for veterans enrolled under P.L. 16 and P.L. 894 may be obtained from the school store.

The College is also recognized by the State of California Department of Veterans' Affairs. Veterans enrolling under California State Law must supply proper evidence of authority prior to registration.

Veterans seeking admission without the necessary documents will be required to pay tuition and fees quoted under "Financial Information." These fees are refundable to the extent that they constitute an overcharge when the student presents the proper authorization.

Monthly Certifications: Veterans are responsible for filing *monthly* verification of attendance and progress reports with the Registrar of the College as well as for signing monthly V.A. forms for subsistence and allowances. Forms and filing dates are available in the office of the Registrar. Failure to comply may result in delays of receipt of Veterans' benefits.

Credit for Military Service

Veterans may receive credit for certain specialized training courses when such credit does not duplicate previously obtained college credits.

Credit for Courses in Armed Forces Institute

When a veteran has completed a course in the Armed Forces Institute, he should have a transcript of the credit sent to the Office of the Registrar for evaluation. If the content and quality of work done are satisfactory, credit will be given toward a B.F.A. degree.

FINANCIAL INFORMATION

The College receives no financial assistance derived from taxes or other public funds. The total cost of the services provided the student body is borne by contributions and dues received from the membership of the San Francisco Art Institute, endowments and from tuition charges.

SCHEDULE OF TUITION CHARGES

(Day and Evening Classes)

Units per Semester	Tuition
15	$300.00
14	291.00
13	281.00
12	269.00
11	255.00
10	240.00
9	223.00
8	205.00
7	185.00
6	163.00
5	140.00
4	112.00
3	84.00
2	56.00
1	28.00
All units over 15	20.00 per unit

Note: *No additional studio, laboratory or model fees are charged.*

TERMS

(1) Tuition and fees are payable at the time of registration.

(2) Continuing, full-time students who wish to preregister must pay twenty percent (20%) of their tuition upon completion of the advance program of study.

(3) All tuition accounts not paid in full within the first thirty days of the semester are automatically placed upon the Deferred Payment Plan (see below).

FEES

Application Fee $10.00

Must accompany formal application for admission from new students who wish to enroll in undergraduate or graduate programs and from auditing students applying for admission to a specific class(es). Non-refundable, but applied toward tuition upon subsequent enrollment provided registration is in the semester for which application is made.

Note: Payment of this fee does not guarantee admission to any specific class and registration MUST be completed within the registration period (for dates, see CALENDAR herein) in person. Priority for all credit classes is given to full-time credit students, part-time credit students and auditing students in that order. In the event a specified class is already filled and the applicant has no substitute class choice, the fee will be refunded.

Late Registration Fee 5.00

Chargeable to all students registering for credit after the close of the registration period (for dates, see CALENDAR herein). Not chargeable to the Veterans' Administration.

Change of Program Fee 2.00

Chargeable to all students after the close of the registration period. Credit students are permitted to change their program within the first two weeks of the semester ONLY, including a change from audit to credit status. Not chargeable to Veterans' Administration.

Transcript of Academic Record 2.00
One (1) transcript issued without charge.
Personal checks returned unpaid 1.00

WITHDRAWALS AND REFUNDS

Students are responsible for full tuition and fees incurred regardless of class attendance. *Refunds are made on tuition only and will not be authorized unless official withdrawal from a class or the College is filed with the Registrar on the appropriate "Withdrawal Form."* All accounts owing are due on the day of withdrawal from the College and the student is required to meet such obligations at that time. The date of receipt of official notification is the date of withdrawal. Refunds will be allowed according to the following schedule:

Period of attendance from beginning of the semester	Tuition Refundable
First Week	80%
Second Week	60%
Third Week	40%
Fourth Week	20%

No refunds will be made after the fourth week.
In the event of a student being expelled no refund will be made.

DEFERRED PAYMENTS

Students who are unable to pay the tuition in full by the time of registration but who expect regular income during the academic year may apply at the Business Office for the deferred payment plan. Arrangements for this plan must be completed on or before registration. Under this plan a minimum payment of one-fourth (1/4th) tuition and service charge is due at the time of registration. The service charge is 4% of the tuition. The second, third and fourth payments are due, respectively, at the end of the fourth, eighth and twelfth week of the semester. *Each student is held responsible for the payment of their account without advanced billing.* Failure to pay charges on or before the established due dates may result in suspension from the College. Reinstatement may be obtained after payment of all indebtedness, including a $5.00 fine for late payment. In the event a student withdraws from the College after the fourth week of the semester the total balance, including service charge, shall become due immediately. Students attending under Veterans' benefits are exempt from the service charge but are subject to the regulations regarding late payment and other fees.

In addition to the plan offered by the College there are Tuition Payment Plans offered commercially to parents who prefer to pay the costs of an education out of current income in regular installments. These plans usually offer insurance features and advances covering expenses other than tuition as well as extended payments at reasonable interest rates. In at least one instance, the plan commences when the student is in the 8th, 9th or 10th grade. Information regarding these plans may be obtained from the Business Office of the College. This service, however, does not constitute endorsement of any specific proposal.

UNPAID ACCOUNTS

The Registrar cannot release grade reports, transcripts of record, Degrees or Certificates for any student whose financial accounts with the College have not been paid in full; nor may any student re-register until such accounts have been paid in full, without special permission from the Administrative Assistant.

THE NATIONAL DEFENSE STUDENT LOAN PROGRAM

Limited funds are available for student loans under this program. Information and application forms may be obtained by applying to: The Institutional Representative of the National Defense Student Loan Program, San Francisco Art Institute, 800 Chestnut Street, San Francisco 11, California.

Completed applications must be filed with the institutional representative at least 30 days before the date of registration.

SCHOLARSHIPS AND GRANTS-IN-AID

The educational and cultural contributions of the San Francisco Art Institute to students and to the community have been recognized by distinguished individuals and groups who have generously established funds for scholarships and other purposes. Among these funds are:

Anne Bremer Memorial Scholarship: Founded by the late Albert N. Bender and other friends of the College in memory of Miss Anne Bremer, California artist and member of the San Francisco Art Institute.

Aline D. Gunst Memorial Scholarship: Established in memory of the late Aline D. Gunst.

Adelaide Lewis Scholarship: Founded by the late Adelaide Lewis.

James D. Phelan Scholarship: Founded by the bequest of the late Senator Phelan.

Abraham Rosenberg Fund: A bequest of the late Abraham Rosenberg.

Virgil Williams Scholarship: Founded by the late Dora Norton Williams, as a memorial to her husband, the first Director of the College.

From these funds the College annually makes a number of grants available to transfer students and also awards sizable continuation grants to students who have completed two or more semesters of work at the Institute. Also awarded from these funds is:

International Scholarship: A full-time tuition scholarship offered each year in cooperation with the Institute of International Education and awarded to a student from a foreign country.

In addition, the following scholarships are awarded to qualified candidates in specific fields of study:

Agnes Brandenstein Memorial Scholarship: Founded by the family and friends of the late Agnes Brandenstein for study in ceramics.

Wilfred P. Cohen Painting Scholarship: Continuing scholarship awarded to majors in advanced painting.

Prizes

Alumni Association Award: Given annually to the most outstanding student in drawing.

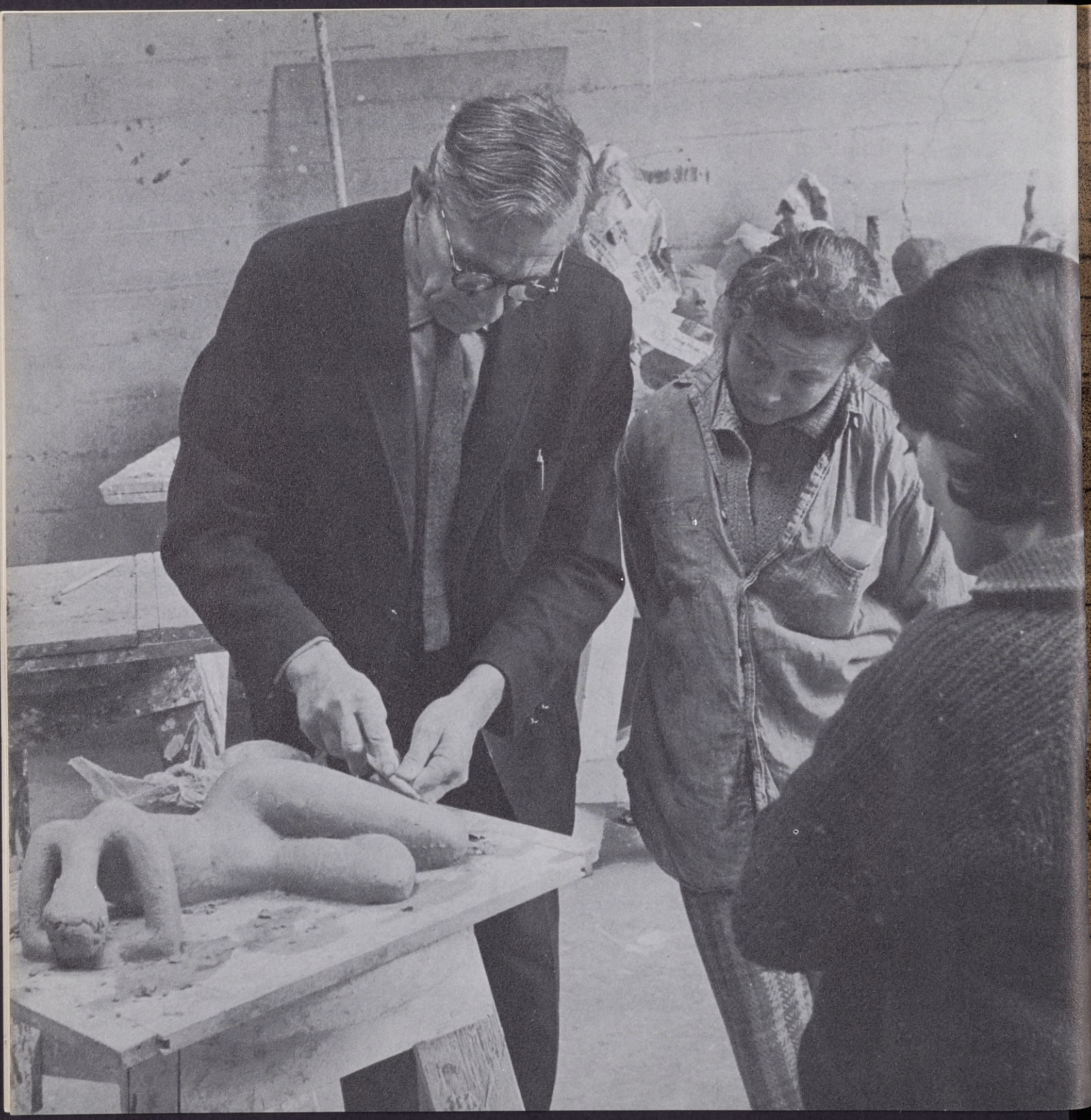
The Robert Howe Fletcher Cup: Given annually as an honorary award to an undergraduate student of outstanding merit. The student's name is added to the notable list engraved upon the cup.

Hans Popper Awards: Two annual awards: one given to the most outstanding student in ceramics; the other for the most outstanding work in that field.

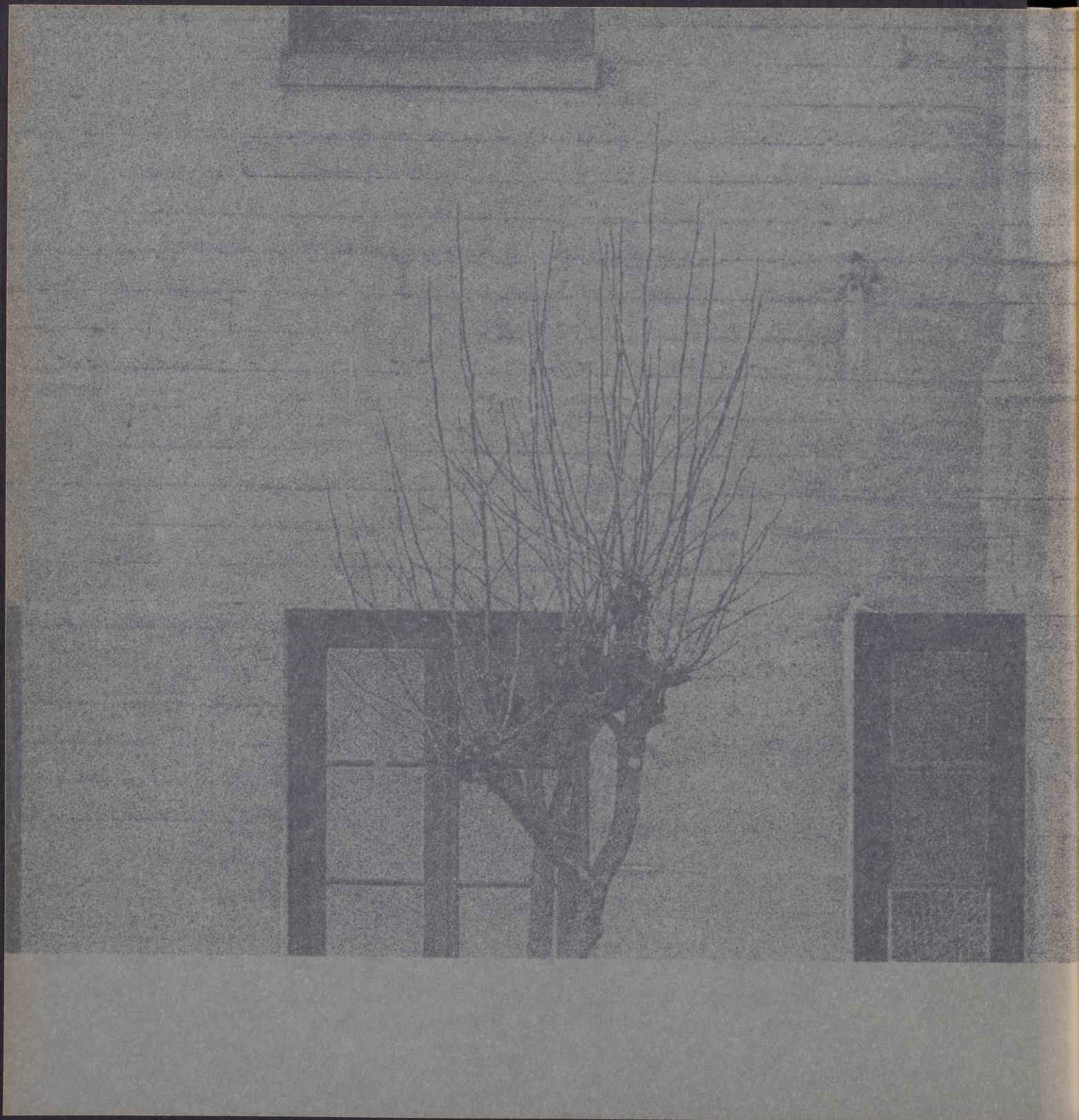
I. N. Walter Sculpture Prize: An annual award made from funds donated by the late Caroline Walter in memory of her husband, Isaac N. Walter.

A change of scholarship policy has been made in order to utilize scholarship resources to the fullest extent for students who have proven themselves at this College or other institutions of higher learning. The Scholarship Committee has found it extremely difficult to evaluate the potential ability and performance of freshmen on the basis of academic records and portfolios. Therefore, *entering low freshmen will not be eligible for scholarships* unless they have successfully completed either Pre-College Art or Summer Session courses at this College.

Deadline for scholarship applications is April 1 of each year. Awards are announced on May 1.



REGULATIONS & PROCEDURES
GENERAL INFORMATION



REGULATIONS & PROCEDURES
GENERAL INFORMATION

Registration

Dates for registration are listed in the college calendar. Registration by proxy is not permitted. Students are given credit only for those courses in which they are registered for credit.

Students will be held responsible for completing all courses entered on their program cards excepting those courses which are *officially* dropped by filing a "Change of Program Card" with the Registrar.

Audit students may not apply for credit in any course after the close of the second week.

Academic Load

The normal academic load for undergraduate students is 15 units. Any student desiring to take more than 16 units must have the approval of the Dean.

The maximum academic load for candidates for the M.F.A. degree is 10 units.

Change of Program

No addition of courses to the student's program will be approved after the close of the second week of instruction.

If a student officially withdraws from a course by filing a "Change of Program Card" with the Registrar before the end of the third week of instruction, a grade of W (withdrawal) will be recorded. If the withdrawal is after the third week, the recorded grade will be a WF (withdrawal failing). Students who intend to withdraw for medical reasons may appeal to the Office of the Dean for a WM (withdrawal medical) grade.

Credit Units

A credit unit is based upon the following amount of work performed each week for the entire 15 weeks of a semester:

1. One lecture hour plus two hours assigned outside work, or
2. Three hours of studio work, or
3. Three hours of required outside work if continued satisfactorily for the full semester.

The following grade point system is in effect:

A	4 grade points
B	3 grade points
C	2 grade points
D	1 grade point
F	0 grade points
E	Incomplete
W	Withdrawal
WM	Withdrawal Medical
WF	Withdrawal Failing

The grade of "E" is given if for medical reasons the student has been unable to complete the work required during a semester. A credit grade commensurate with the student's work is given *provided that* the incomplete work is made up within six weeks of the following semester. If the work is not completed within this period, a grade of "F" is given. A grade of "F" cannot be made up except by repeating the course.

Class Attendance

When a student is absent from classes, it is his responsibility to inform his instructors of the reason for his absence and to arrange to make up his assignments and class work insofar as this is possible.

Withdrawal from College

Students contemplating withdrawal from the College because of personal or academic problems must consult with one of the college counselors.

No transcript of record or other college recommendations will be issued by the Registrar to students who have not met all formal obligations such as return of books, college equipment, payment of tuition, college loans or fines.

Classification of Students

Students are classified according to earned credits as follows:

		Earned Units
Lower Division:	Freshman . . .	0 - 29
	Sophomore . . .	30 - 59
Upper Division:	Junior	60 - 89
	Senior	90 - or more

Graduate: Having been admitted to the Graduate Program at the San Francisco Art Institute.

Special: Taking credit courses to fulfill specific course requirements at another institution of higher learning.

Courses numbered 1 - 99 are primarily for freshmen and sophomores; those numbered 100 - 199 are primarily for upper division students; those numbered 200 - 299 are for students enrolled in the graduate program.

Academic Standards

A credit student is expected to maintain a grade point average of 2.0 (C) or better to continue in good standing. *To be eligible for a bachelor's degree, a student must have a grade point average of at least 2.5 in the courses that he takes at the San Francisco Art Institute.*

Probation

A student will be placed on scholastic probation whenever his cumulative grade point average at the San Francisco Art Institute falls below 2.0 (C). A student on probation must improve his cumulative grade point average the semester of probation. Failure to improve his grade point during the probationary period means automatic disqualification.

Credit by Examination

Students in residence may obtain credit by examination in particular subjects in which they are especially qualified by experience or private instruction. Credit by examination will not be counted toward residence requirements of the College. Petition for special examination may be done through the Dean's office.

Observance of Catalog Requirements

Students shall follow the catalog in effect at their time of entrance for all requirements, *except* (1) that students who have been absent from the College for a period exceeding one year (except for military service) shall meet course requirements of the catalog current at the date of return, and (2) requirements imposed by the State Department of Education and/or the State Legislature.

Dismissal

A student may be dismissed for any one of the following reasons:

a. Scholarship
b. Misuse, abuse, theft, or destruction of San Francisco Art Institute property
c. Any reason considered sufficient by the Director

The readmission of a student dismissed for disciplinary reasons is dependent upon recommendation by the Dean.

GENERAL REQUIREMENTS FOR MASTER OF FINE ARTS DEGREE

Please refer to Graduate Program.

GENERAL REQUIREMENTS FOR BACHELOR OF FINE ARTS DEGREE

The Bachelor of Fine Arts degree is granted upon satisfactory completion of a minimum of 120 units for Fine Arts, Photography, Advertising Design and Illustration majors and 125 units for Teacher-Training majors.

Residence Requirements

At least 24 consecutive semester units of work must be completed in residence at the College.

Legislative Requirements

To qualify for graduation, each student is required by state law to demonstrate competence in the Constitution of the United States, and in American history, including the study of American institutions and ideals, and of the principles of state and local government established under the Constitution of the State.

American Government and History

Requirements in government and history are satisfied by the completion of Humanities 31 and 35.
Transfer students may present credits or evidence that they have satisfied these requirements from other colleges.

Honors

"With honors" is granted to the candidate for the B.F.A. degree whose scholarship record shows a grade point average of 3.25 or better.

Petition for Graduation

Candidates for a degree or a certificate to be awarded at the end of a regular semester must file a "petition for graduation" with the Registrar before the end of the fourth week of the semester in which they expect to complete graduation requirements.
Commencement is held at the conclusion of the Spring semester only. However, transcripts of those students completing graduation requirements at the conclusion of the Fall or Spring semesters or Summer Sessions will indicate fulfillment of the program.

CERTIFICATE OF COMPLETION

The College maintains a program leading to a Certificate of Completion. The Certificate is granted upon satisfactory completion of 120 units of work in any of the listed major fields of the various departments.

Requirements are the same as for the B.F.A. degree except that elective art courses may be substituted for Humanities in the 2nd, 3rd and 4th years. Students enrolled in the Certificate program are required to maintain the academic standards.

GENERAL RULES

The College reserves the privilege of withdrawing or changing any courses listed, substitution of teachers and also of amending programs of degree or certificate requirements.

The College reserves the privilege of retaining student work for exhibition purposes and to reproduce and publish such work. No work so retained may be removed by any student without proper authorization.

While all reasonable precautions are taken to protect such work while it is in the custody of the College, the College does not take responsibility for loss or damage to any works so retained. Student property which has not been specifically retained by the administration must be removed from the premises within one week after the close of the semester, or it shall be subject to disposal.

ORIENTATION AND ADVISING

Programs are planned each semester to acquaint students as rapidly as possible with students and faculty, the curriculum offerings, the Student Association activities, and college requirements and facilities.

Faculty advisers are available in each major. The adviser helps the student in selecting courses and in planning proper academic load in light of other time demands.

Counselors are available to aid students in effecting personal adjustment and development.

GENERAL INFORMATION

Health Services

The Kaiser Foundation Hospital Plan for medical care is open to full-time students of the College. Registration for the plan must be completed before October 25th in the Fall semester and before March 25th in the Spring semester. The College will also make referrals to private doctors and dentists upon request. If informed, the College will make every effort to aid students to secure medical care in emergency cases and will notify parents; however, it cannot provide funds for student medical care.

Housing for Students

A list of housing is available in the office to out-of-town students. However, the College cannot guarantee housing accommodations.

Student Employment

A limited number of part-time positions are offered by the College in the cafeteria, library and maintenance. Priority for such positions is given to applications from students who have been awarded grants. Application blanks are available in the office.

Library

The Anne Bremer Memorial Library contains over 17,000 volumes in art and humanities, 7000 slides and 1500 reproductions as well as a wide variety of current periodicals.

Art Bank and Gallery

The Art Bank is an information center and depository for works by 240 professional artists, members of the San Francisco Art Institute. The Bank maintains an office and showroom. Here museum directors, art dealers, collectors and critics from all over the world may view contemporary West Coast art. Continuous exhibitions of artist members, faculty and students are shown in the gallery. Also in this gallery is the world famous Diego Rivera mural.

Supplies and Lockers

All necessary art supplies and books are available at the school store in the building.

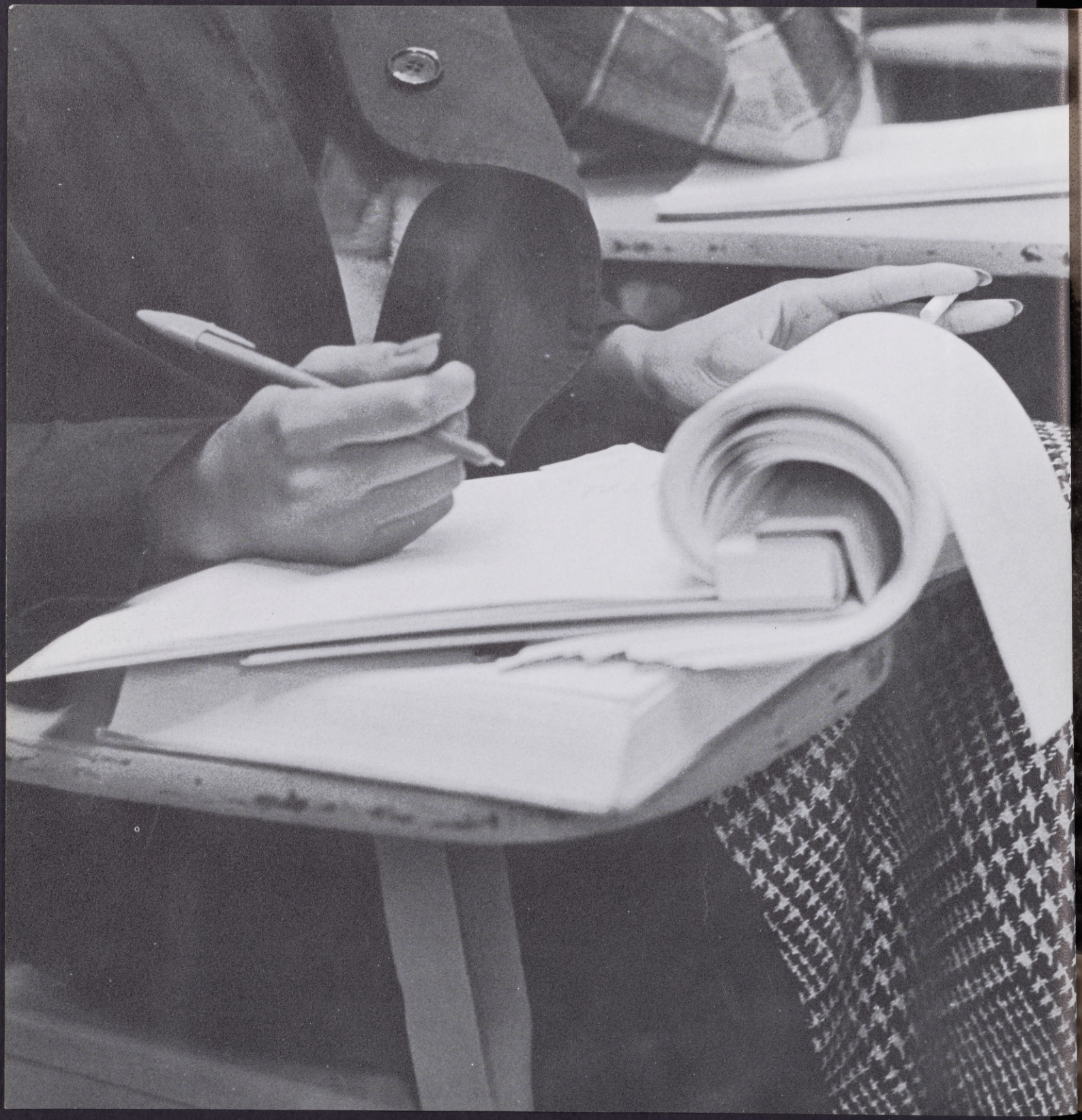
Locker space is provided free of charge. Locks are available for purchase at the school store. The College assumes no responsibility for loss of or damage to locker contents.

Student Association

The Association is an independent student organization defined by its own constitution. The membership elects its officers annually and through them plans activities throughout the year. In addition to social events, the Association holds an annual Christmas exhibition and sale of student work, exchange exhibitions with students of other colleges and universities, and arranges concerts and other programs during the weekly period provided for such events. Members of the Association are entitled to reduced entrance rates to fee exhibits and lectures at the San Francisco Museum of Art; to symphonies and theatres; and programs at the University of California, Stanford University and San Francisco State College.

Cafeteria

The cafeteria is open continuously throughout the day for coffee and luncheon. Here also is displayed exhibitions of student works.



GRADUATE PROGRAM FOR THE MASTER OF FINE ARTS DEGREE

GRADUATE PROGRAM FOR THE
MASTER OF FINE ARTS DEGREE

GRADUATE PROGRAM

The Master of Fine Arts degree program is open to individuals who, in the opinion of the Graduate Program Committee, show superior capabilities and exceptional promise in either painting or sculpture. The period of graduate study is planned to serve as a transitional step between the undergraduate student apprenticeship years and the individual's emergence as a fully independent artist.

The program is designed to advance the candidate's independence of judgment and capacities for self-guidance and discipline necessary to continuous creative effort. To this end, there is a thorough consideration of the intellectual aspects of the visual arts and of the development of the ability to use language, both verbal and written, accurately and with integrity as a tool of analytical thought.

Graduate Program Committee

Gurdon Woods, Director, San Francisco Art Institute; Elmer Bischoff, Chairman, Graduate Department; Jeremy Anderson, Sculpture Faculty; Erik Bauersfeld, Humanities Faculty; Frank Lobdell, Painting Faculty.

PROGRAM OF STUDY IN PAINTING OR SCULPTURE

The minimum program of 30 total units consists of three semesters' work as follows:

Philosophy and History of Art Seminar . . . . . 6 units

Advanced Studies Seminar . . . 3 units

Graduate Course Study in Major Field . . . . . 12 units

Prescribed work in upper division undergraduate courses . . . 9 units

Split majors are discouraged.

The comprehensive examination shall take the form of the preparation of a one-man exhibition of work in the candidate's chosen field. One work from the exhibition shall become the property of the College upon the conferring of the M.F.A. degree. The exhibition shall be submitted no later than four weeks prior to the time the degree is conferred.

Applicants transferring from another institution, especially those holding a degree other than the B.F.A., should consider that the Committee may require special foundation work and that the total program will then require more than the minimum three semesters of work.

STANDARDS OF ADMISSION

Standards of admission are set by the Graduate Program Committee.

Holders of the Bachelor's Degree

Holders of the Bachelor's degree who have maintained a grade point average of 3.0 (B) or better will be considered academically qualified for admission. However, the academic qualification stands as additional and of secondary importance to the approval of the applicant's creative work.

Admission without the Bachelor's Degree

Individuals who in the opinion of the Graduate Program Committee show outstanding creative qualifications, but who do not have an academic degree, are eligible to apply to candidacy provided that they com-

plete one full semester of upper division undergraduate work with a grade point average of 3.0 or better.

Admission without reference to the M.F.A. Degree

Members of faculties of other institutions, staff members of research institutions, or other individuals who may or may not have previously received a Master's or Doctor's degree, and who wish to do special advanced work in painting or sculpture may make application for admission according to the "Application Requirements" given below. If approved by the Committee, they may be admitted to pursue their studies without commitment to the full program.

COURSE COMPLETION REQUIREMENTS

These shall be stipulated by the Graduate Program Committee with the understanding that all courses required for the M.F.A. degree shall be completed within a maximum period of three years or a minimum period of three consecutive semesters.

READMISSION TO THE PROGRAM

In cases where a student has been forced by reasons other than scholarship to discontinue his graduate studies for a period of time, readmission may be obtained by submitting a new application to the Committee. The three-year maximum completion time may be extended for interruption caused by service in the Armed Forces, illness or other circumstances deemed unavoidable.

OVERSEAS STUDENTS

The admission of overseas students will be determined on the same basis as for students from the United States. Applicants are responsible for the rules governing "overseas students" as set forth in the RULES & REGULATIONS in this catalog.

APPLICATION REQUIREMENTS

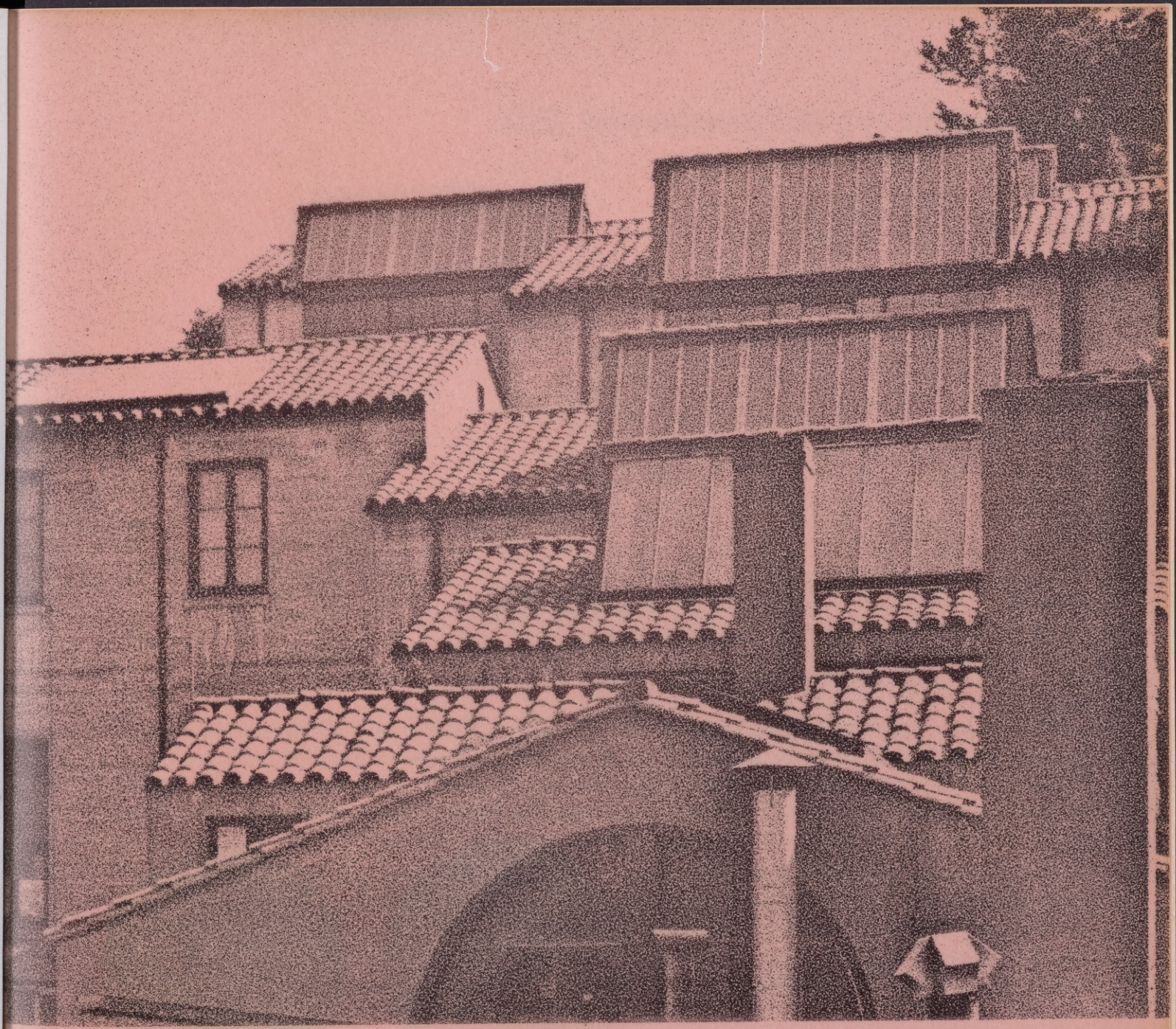
The applicant for entrance to the graduate program is required to submit to the Graduate Program Committee on or before dates stated in the Academic Calendar.

1. A completed application form. Application forms may be obtained by writing to the Graduate Registrar.
2. An official transcript of his undergraduate record and his graduate record if advanced study has been pursued elsewhere. Transcripts should be forwarded by the institutions attended.
3. Six (6) examples of work in the major field and a representation of drawings. Approximate dates of completion of the six examples should accompany the work; works submitted must have been executed within a period of eighteen months preceding application. A concentration in either painting or sculpture is expected.

   Applicants at a distance of over 100 miles from San Francisco may submit colored slides of their work. Each slide must state size, media and approximate date of completion of each piece of work. On the basis of these, a tentative program will be prepared for the applicant's general guidance and information. However, admission will not become final until after a personal interview and, if required, the qualifying examination described below.
   A list or inventory of the examples of work being submitted should be enclosed.
4. A personal statement concerning the applicant's work and intentions in Graduate study.

Qualifying Examination

A qualifying examination *may* be required in certain cases. This will consist of the execution of a work at a designated time at the San Francisco Art Institute. Where this requirement applies, the individual will be notified by the Graduate Program Committee following review of the work submitted.



UNDERGRADUATE PROGRAMS IN FINE ARTS
PHOTOGRAPHY, ADVERTISING ART
HUMANITIES AND TEACHER-TRAINING

UNDERGRADUATE PROGRAMS IN FINE ARTS
PHOTOGRAPHY, ADVERTISING ART
HUMANITIES AND TEACHER-TRAINING

THE DEPARTMENT OF FINE ARTS

The first concern of the faculty of the Department of Fine Arts is with the individual as an artist. The Department believes that the position and function of the artist in the twentieth century demands a full measure of integrity and independence of judgment and an exceptional capacity for self-guidance. It sees its primary function as one of guiding and inspiring the individual toward a full and lasting involvement, and believes this involvement essential to the development of the artist's potentialities.

The major areas of the Department of Fine Arts are treated as ultimately autonomous arts, each with its own range of expressive possibilities. The common bond of formal considerations linking the visual arts is treated as of introductory significance. For while it is considered most essential that the student develops an understanding of form and structure in art, it is believed just as important that the separate expressive potentials of each of the various arts not be reduced by integrating them under one formal viewpoint, contemporary or otherwise.

The curriculum is so arranged that the student experiences a variety of art media in the earlier stages of his program. Upper division work is a concentration of the student's chosen major.

FINE ARTS MAJORS

Painting, Sculpture or Graphic Arts

First Year

Units Fall	Course	Units Spring
3	1 Drawing	3
2	2 Painting	2
3	53 Color & Composition	3
1	5 Sculpture	1
6	Humanities	6
—		—
15		15

Second Year

Units Fall	Course	Units Spring
3	51 Drawing & Color	2
	39 Form & Composition	1
3	52 Painting or 54 Sculpture or 55 Sculpture	3
1	58 Graphics	1
2	Electives	2
6	Humanities	6
—		—
15		15

Third Year

Units Fall	Course	Units Spring
2	101 Drawing & Color	2
4–6	102 Painting or 104 Sculpture or 105 Sculpture or 108 Graphics	4–6
1	109 Materials & Techniques	1
6	Humanities	4
0–2	Electives	2–4
—		—
15		15

Fourth Year

Units Fall	Course	Units Spring
2	151 Drawing & Color	2
4–6	152 Painting or 154 Sculpture or 155 Sculpture or 158 Graphics	4–6
4	Humanities	4
3–5	Electives	3–5
—		—
15		15

Ceramics

First Year

Units Fall	Course	Units Spring
3	1 Drawing	3
3	3 Color, Form & Line	3
1	5 Sculpture	1
2	15 Ceramics	2
6	Humanities	6
—		—
15		15

Second Year

Units Fall	Course	Units Spring
3	51 Drawing & Color	2
	39 Form & Composition	1
2	55 Sculpture	2
3	65 Ceramics	3
6	Humanities	6
1	Elective	1
—		—
15		15

Ceramics

Third Year

Units Fall	Course	Units Spring
4–7	115 Ceramics	4–7
1	90 Ceramics	1
6	Humanities	4
1–4	Electives	3–6
—		—
15		15

Fourth Year

Units Fall	Course	Units Spring
4–8	165 Ceramics	4–8
4	Humanities	4
3–7	Electives	3–7
—		—
15		15

1 DRAWING
Introduction to line, dark and light and color as elements of pictorial expression. Work from indoor and outdoor scenes, from the model and from the imagination. Media include pencil, charcoal, pen and brush and ink, tempera colors.

2 PAINTING
An approach to painting in oil from the model and still-life using lecture and demonstration with individual and group discussions.

5 SCULPTURE
Elementary consideration of form relating to modeling in clay. Work from the human figure. Development of an understanding of mass and shape and control of a medium.

15 CERAMICS
Instruction designed around needs, abilities and objectives of individual student. Included are basic shaping problems in pottery, wheel and hand methods; glaze application; ceramic sculpture; possibilities of use of ceramics in modern architecture and landscape architecture; general familiarity with creative possibilities of the field of ceramics; lectures; field trips.

39 FORM & COMPOSITION
Specific concern with problems arising from the relationsihp of total composition and the individual forms within it. Traditional and contemporary concepts of dark, light and color and their two and three dimensional functions.

51 DRAWING & COLOR
An introduction to space drawing and control of two and three dimensional elements on the picture plane.

52 PAINTING
Work from observation and imagination in all media; still-life, landscape and figure; abstract and non-objective work. Individual assistance and group discussions.

53 COLOR & COMPOSITION
Concentrates on the elements of pictorial form (color, space, light-dark, form, line). Emphasis on the development of an individual emotional synthesis and a technical proficiency based on historical example.

54 METAL SCULPTURE
Direct use of metals for sculptural expression: welding, brazing, casting.

55 SCULPTURE
Continuation of clay modeling. Techniques for casting in plaster and various cast stones.

58 GRAPHICS
General introduction to history of three principal creative printing forms; tools and techniques; applying tools and materials to creative ends; introduction of color to printing forms.

65 CERAMICS
A course designed to augment and develop skills

and ideas acquired in Ceramics 15. Introduction to decorating techniques, glaze materials, original glaze and clay formulation and preparation; kiln operation; lectures and field trips.

90 CERAMICS
A comprehensive course which includes the study of clay bodies, preparing and mixing clays, glaze calculations for specific uses, use of oxides, sands, engobes and other clay and glaze colorants. Techniques of design and glaze. Theory of marketing ceramics.

101 DRAWING & COLOR
The use of accumulated knowledge and experience from beginning courses in the development of individual creativity and original style.

102 PAINTING
Emphasis on furthering the individual's point of of view in painting and increasing his technical assurance. Work from the imagination, observation and model.

104 METAL SCULPTURE
Direct use of the widest possible range of materials with special emphasis on the integration of their characteristics with the expression.

105 SCULPTURE
Advanced modeling. Work directly in cast stone and magnasite.

108 GRAPHICS
Continued exploration of the printing form as a valid means of contemporary artistic expression. Development of individual expression.

109 MATERIALS & TECHNIQUES
A thorough investigation of the character and techniques of the broad range of media used by the contemporary painter with particular emphasis on supports, pigments and vehicles.

115 CERAMICS
Advanced studies in ceramic design, decoration and glaze. For those interested in design for hand and industrial production; execution and production of these designs; lectures and field trips.

151 DRAWING & COLOR
Continuation of Drawing and Color 101.

152 ADVANCED PAINTING
Continuation of Painting 102.

154 ADVANCED METAL SCULPTURE
Continuation of Metal Sculpture 104.

155 ADVANCED SCULPTURE
Continuation of Sculpture 105.

158 ADVANCED GRAPHICS
Continuation of Graphics 108.

165 CERAMICS
Consideration of the problems of the professional potter, ceramics sculptor or teacher. Earning a living in the field of ceramics. Course aimed at transition from student status to immediate professional objectives in self-employed, employed or teaching situations.

197 COORDINATED STUDIES—INTERDISCIPLINARY

198 DIRECTED PROJECTS IN A MAJOR FIELD

199 SPECIAL STUDIES BY ARRANGEMENT
197, 198 and 199 are courses designed to meet the needs of outstanding advanced students who have demonstrated ability for individual research. The courses make possible the investigation of specialized projects guided by individual faculty consultations or interdepartmental faculty committees. They may be taken *only* by special arrangements with the Dean.

THE DEPARTMENT OF PHOTOGRAPHY

The language of photography is among the most powerful contemporary means of non-verbal communication. The students of this department are encouraged and expected to explore every possibility of creating fresh and exciting approaches within this medium of visual communication.

The Photography Program is designed to assure graduates thorough mastery of their medium. Techniques are studied and perfected in continuous relationship to assignments in specialized fields of photography. At no point are they isolated and treated as independent subject matter. Classes in design and fine arts increase the student's sensitivity and resources as an artist. The humanities supply him with a basic knowledge of the world and of himself as a responsible individual. The graduating student must demonstrate competence through the solving of assigned problems including a significant problem of visual communication in his specific area of photographic interest.

PHOTOGRAPHY MAJORS

First Year

Units Fall	Course	Units Spring
3	20 Photography I	3
3	3 Color, Form & Line	3
3	1 Drawing & Color	3
6	Humanities	6
15		15

Second Year

Units Fall	Course	Units Spring
5	70 Photography II	5
2	14 Ad. Design I	
2	2 Painting	2
6	Humanities	6
	Electives	2
15		15

Third Year

Units Fall	Course	Units Spring
7	120 Photography III	9
2	Photography or 58 Graphics or 64 Ad. Design II	2
6	Humanities	4
15		15

Fourth Year

Units Fall	Course	Units Spring
9	170 Photography IV	9
4	Humanities	4
2	Electives	2
15		15

20 PHOTOGRAPHY I

History and philosophy of photography. Investigation of the basic principles of the photographic medium. Camera usage, exposure, development, printing and presentation.

70 PHOTOGRAPHY II

Extension of the photographer's technical vocabulary. Discussion and criticism. Application of the principles to particular fields of photography through specific projects and seminars. Both formal and expressive approaches to be explored.

120 PHOTOGRAPHY III

Experimental projects in creative photography. Discussion and criticism. Experience in specialized approaches to photography to acquaint the student with the breadth of the photographic field and enable him to make an intelligent choice of a major interest.

170 PHOTOGRAPHY IV

Solution of a significant problem of visual communication in the student's major field of interest. Analysis, research, execution and presentation. Individual and group work. Collaboration with other departments of the College particularly concerned with the use of photography.

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See other departments for descriptions of additional courses scheduled.

THE DEPARTMENT OF ADVERTISING ART

This department has two primary objectives: first, to graduate students who are educated creative artists rather than commercial art technicians; and second, to assure the students the thorough and practical technical training necessary to successful professional practice.

The first objective is met by the broad education in the humanities required for the B.F.A. degree. This work in the humanities is of great practical importance for it has been brought to the attention of the College by prospective employers and business leaders that practicing advertising artists, working with writers and industrial and agency executives, must have a thorough understanding of the American culture and the ability to express themselves clearly and informatively in speech and writing. Further the advertising art students receive the same basic, as well as some of the advanced, training as the fine arts students in order to fully develop their individual potentials of creativity.

The faculty, like those of the other departments, is composed of leading professional artists. This professional status is an important contributing factor in assuring successful careers, for it is thus possible for the student to learn techniques and practice solutions through assignments and projects which are of immediate concern in this constantly developing field.

ADVERTISING ART MAJORS

Advertising Design and Illustration

First Year

Units Fall	Course	Units Spring
2	4 Figure Drawing	2
3	3 Color, Form & Line	3
2	11 Lettering	
2	14 Advertising Design I	
	34 Typographic Design	2
	57 Objective Drawing	2
	Humanities	6
6		
15		15

Second Year

Units Fall	Course	Units Spring
2	2 Painting	2
2	61 3-D Design	2
2	62 Basic Illustration	2
1	63 Color Org. & Control	1
2	64 Advertising Design II	2
6	Humanities	6
—		—
15		15

Advertising Design

Third Year

Units Fall	Course	Units Spring
3	20 Photography I	
	58 Graphics	2
	111 Economics of Ad.	1
3	113 Decorative Illus. I	
	114 Advertising Des. III	3
6	Humanities	4
	Electives (Fine Arts)	2
3	146 Package Design	
	147 Display Design	3
15		15

Fourth Year

Units Fall	Course	Units Spring
3	112 Illustration	3
3	164.1 Ad. Design Seminar	3
3	164.2 Ad. Design Seminar	3
4	Humanities	4
2	Electives	2
—		—
15		15

Illustration

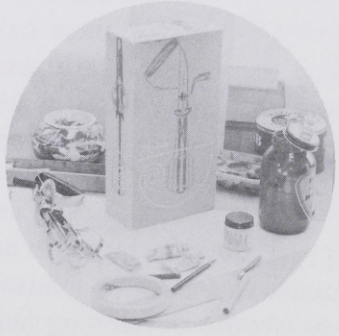
Third Year

Units Fall	Course	Units Spring
3	20 Photography I	
	58 Graphics	2
	111 Economics of Ad.	1
3	112 Illustration	3
3	113 Decorative Illus. I	3
6	Humanities	4
	Electives (Fine Arts)	2
15		15

Fourth Year

Units Fall	Course	Units Spring
6	161 Illustration Seminar	6
3	162 Advanced Illustration	
	163 Decorative Illustration II	3
4	Humanities	4
2	Electives	2
—		—
15		15

For upper division advertising design or illustration majors, course 148 is a recommended additional elective.



2 PAINTING—See Fine Arts

3 COLOR, FORM AND LINE
Integration of the essentials of design; the use of black and white and color in Notan and other basic compositions. Introduction to color mixing, contour drawing and basic techniques and materials.

4 FIGURE DRAWING
Life drawing with a thorough study of the human figure including anatomy, structure and proportion.

11 LETTERING
Study of the anatomy and rendering of letter forms with consideration of historical styles, including Roman, Gothic, Italic, calligraphy, etc. Problems in both rough and finished lettering and free script; direct rendering techniques with brush, quills, reed pen, etc.

14 ADVERTISING DESIGN I
The relating of the principles of design and color as given in the Color, Form and Line class to simple advertising problems. Limitations of color, size and subject matter are imposed and various reproduction processes are explained. Rendering in chalks, paint and other mediums.

20 PHOTOGRAPHY I—See Photography

34 TYPOGRAPHIC DESIGN
Study of traditional contemporary type faces with major emphasis on the use of letters as design elements. Problems in trademark design, letter-heads, typographic advertisements, etc.

57 OBJECTIVE DRAWING
The study of perspective and composition, emphasizing relative values and relationships of forms. Assignments in the rendering of still life and *trompe l'oeil.*

58 GRAPHICS—See Fine Arts

61 3-DIMENSIONAL DESIGN
The study of shapes, surfaces and textures, as well as of space, light, value and motion. The student is acquainted with the characteristics of major manufacturing materials and processes as related to problems in the design of products, packages and point-of-sale materials. 3-dimensional merchandising and the spatial characteristics of architecture are explored. The student will learn the use of hand tools and machines while working with metals, wood and plastics; paper, clay and plaster will also be used.

62 BASIC ILLUSTRATION
A comprehensive study of the drawing of the figure singly and in groups, and in various dress and environments or situations. Study of the figure in consideration of layout and page planning. Various mediums and approaches will be used. Study of the work of outstanding illustrators and instruction in how to maintain a working reference file.

63 COLOR ORGANIZATION AND CONTROL
A basic study of the controlled use of color in design and the graphic arts. Work will include a systematic investigation of the three dimensions of color; basic principles of color harmony; color systems and aids, and the mixing of pigments.

64 ADVERTISING DESIGN II
Layout problems for posters, newspapers and magazines. Study of the mechanical requirements of such media in respect to measurement, type of insertion and methods of reproduction. The integration of typography with styles of illustration, including photographs, with the problems of graphic expression. Development of skills in the use of chalks, paint and other layout mediums.

111 ECONOMICS OF ADVERTISING
A basic course for the artist and designer which presents the relationship of product marketing to advertising design. Study of the product, its market and media with the development of appropriate advertising themes, copy and art. Analysis of research reports on reader reactions.

112 ILLUSTRATION

Work from the model and other sources of reference toward the development of techniques of drawing for publication. Analysis of mechanics, theory and traditions of illustration.

113 DECORATIVE ILLUSTRATION I

The study of non-realistic illustration with design as its foundation for advertising and other work. Emphasis on the component parts of decorative illustration including line, color experimentation, distortion and accidental and mechanical textures.

114 ADVERTISING DESIGN III

The working out of problems at the professional level from original layout to finished presentation. Media will include newspapers, magazines, direct mail and outdoor posters. Assignments are planned to develop the individual student's creative abilities.

146 PACKAGE DESIGN

An introduction to package design trends, concepts and requirements. The design student will experience 3-dimensional shapes and forms for creating the proper product container. Graphic design, color and lettering will be emphasized with various packaging materials—paper, plastics, cellophane and metal.

147 DISPLAY DESIGN

An introductory course in the design and development of all types of displays and exhibits. Problems will include design for point-of-sale displays and the working out of graphic and exhibit design for stores, shops, offices and museums.

148 OBSERVATION AND PARTICIPATION

Each student will participate for a total of 80 hours during the semester in a program of observation under the direct supervision of professional art directors, designers and illustrators at their place of business. Some of the organizations cooperating in this program are: Butte, Herrero & Hyde; Tepper Division, Michael Saphier Associates; Logan & Cary; McCann-Erickson Advertising and Walter Landor and Associates.

161 ILLUSTRATION SEMINAR

A recapitulation at the professional level of all fields of illustration—magazine, book, advertising, travel, documentary, humorous, etc.—as a final preparation of the student. Both the decorative and realistic approaches to the field will be considered. Guest lecturers and consultants will be introduced.

162 ADVANCED ILLUSTRATION

Extension of course #112 with the execution on a professional level of projects for books, periodicals and other publications.

163 DECORATIVE ILLUSTRATION II

An advanced study of non-realistic illustration with emphasis on the development of a personal style. The student will be expected to become familiar with the work of outstanding contemporary decorative illustrators. Practice in the solution of technical problems of producing art work for reproduction.

164.1 ADVERTISING DESIGN SEMINARS

164.2 Advanced work emphasizing the solution of problems arising from the ever changing needs of commerce. Development of awareness of contemporary design trends. Complete campaigns and complex problems are taken from roughs to comprehensives with emphasis on the student's individual creative potentials. Typography and photography are stressed as they relate to design.

197 COORDINATED STUDIES—INTERDISCIPLINARY

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TEACHER TRAINING PROGRAM

The teacher training program is maintained in cooperation with San Francisco State College and leads to the General Secondary Credential. The curriculum is the result of a long period of joint study and research in art education and teacher training by the two institutions. It is organized to prepare candidates to enter the teaching field well-grounded in art subject matter, broadly educated in the humanities and thoroughly trained in educational philosophy and method.

An unusually large number of units in the art major are designed to provide a very thorough understanding of basic techniques and creative experience in the principal areas of student interest in the secondary schools. A substantial group of these units may also be applied to the field of special interest of the candidate who expects to practice the arts as well as to teach.

General Secondary Credential Program

First Year

Units Fall	Course	Units Spring
3	1 Drawing & Color	3
3	3 Color, Form & Line	3
1	11 Lettering	1
2	14 Advertising Design	
2	30 English Composition	2
2	31 American History	
	35 Political Science	2
2	33 History of Mod. Art	2
	Elective	2
15		15

Third Year

Units Fall	Course	Units Spring
2	5 Sculpture	2
2	15 Ceramics	2
	52 Painting	2
2	101 Drawing & Color	2
2	130 Survey of Poetic Form	
	131 Modern Poetry Workshop	2
2	132 Art History	2
2	133 Philosophy	
3	Electives	3
15		15

Second Year

Units Fall	Course	Units Spring
2	2 Painting	2
3	20 Photography I	3
2	51 Drawing & Color	2
1	58 Graphics	1
2	80 Western Culture	
2	81 Social Science	
2	82 Prim. & Class. Art	
	83 General Psychology	2
	84 Eastern Art	2
	86 Western Literature	2
1	Elective	1
15		15

Fourth Year

Units Fall	Course	Units Spring
1	109 Materials & Techniques	1
2	180 The Novel	
2	184.1 Scientific Method	
	184.2 Laboratory Science	4
3	186 Creative Writing	
2	190 Educ. Orientation	3
7	Electives	6
	196 Public Discussion	2
	199 English	2
17		18

190 EDUCATION ORIENTATION

General principles, objectives and functions of secondary education. Public and private school observation: curriculum organization; evaluation; history; trends. California school organization and law. Audio-visual and curriculum materials and laboratory work.

Educational Psychology 100—8 units. It is recommended that this course be taken in the summer at San Francisco State College, between the 3rd and 4th years.

Fifth Year. For information pertaining to courses below consult the catalog of San Francisco State College.

EDUCATION

Course	Content	Units
Education 120.5	Student Teaching	6
Education 152.1	Seminar to accompany teaching	4

COMMUNICATIONS

English 136	Principles of Modern Grammar	3
English 150	Curriculum & Instruction in English	2
Choice of one:		
English 126	Communication & Human Behavior	3
English 127	Communication and the American Cultural Community	3
English 140	Psychological Insights in Literature	3

ART

Art 150.1	Art Production	2
Art 152	Curriculum and Instruction	2
Art 174	Leather Working	1

One elective is required from each of the two groups:

Group 1—Art 119, Art 172, Art 177.1, Art 104.1		2
Group 2—Art 120.1, Art 122.1		2
General art electives		3

THE DEPARTMENT OF HUMANITIES

The Humanities Department has as its predominant interest the enlarging of the student's knowledge and understanding of the affairs of man, as an individual and as a member of society. Its program comprises those courses necessary to a liberal education, including English, history, art history, philosophy, psychology and both the physical and social sciences.

Specifically, the student is presented with the opportunity to acquire a thorough and analytical knowledge of primitive, historical and modern cultures in both the Western and Eastern hemispheres. Emphasis is laid upon the role of the arts—literature, poetry, music and architecture, as well as the visual arts—as aesthetic experience necessary to the continued growth of civilization and to the balance and health of the individual and the group.

A comprehensive group of courses in composition, classic and contemporary literature, creative writing and speech assures the student a knowledgeable familiarity with this important field of culture and equips him with facility of self-expression in both the written and spoken word.

HUMANITIES

This area of study *is not* offered as a major. The following courses are required of all Bachelor of Fine Arts degree candidates.

First Year

Units Fall	Course	Units Spring
2	30 English Composition	2
2	31 American History	
	35 Political Science	2
2	33 History of Modern Art	2
6		6

Second Year

Units Fall	Course	Units Spring
2	80 Western Culture	
2	81 Social Science	
2	82 Primitive & Classical Art	
	83 General Psychology	2
	84 Eastern Art	2
	86 Western Literature	2
6		6

Third Year

Units Fall	Course	Units Spring
2	130 Poetic Form	
	131 Modern Poetry Workshop	2
2	132 Art History	2
2	133 Philosophy	
6		4

Fourth Year

Units Fall	Course	Units Spring
2	180 The Novel	
2	184.1 Scientific Method	
	184.2 Laboratory Science	4
4		4

A ENGLISH FUNDAMENTALS
Non-credit course, 2 periods, mechanics of expression including review of the fundamentals of English grammar. (Required of all students failing the English Classification Test.)

30 ENGLISH COMPOSITION
Open to all students who have received a passing grade in the English Classification Test. Principles and methods of expository writing.

31 AMERICAN HISTORY
Study of the main ideas and events from Colonial times to the present.

33 HISTORY OF MODERN ART
The major schools and artists in painting, sculpture, architecture and design from the Neo-classics to the present.

35 POLITICAL SCIENCE
Political ideas, institutions and parties, U.S. Constitution, national government, California state and local governments.

80 DEVELOPMENT OF WESTERN CULTURE
An examination of the development of dominant modes of thought, of values, and of fundamental beliefs from prehistoric times to the present.

81 THE SOCIAL SCIENCES AND HISTORICAL CHANGE
Study of social sciences and theories of social, cultural and historical change. Analysis of social growth with attention to the role of the artist.

82 PRIMITIVE AND CLASSICAL ART HISTORY
The anthropological and art-historical approach. Designed to widen the student's appreciation and perception and to establish a non-ethnocentric approach towards primitive and classical art forms.

83 GENERAL PSYCHOLOGY
Experimental and theoretical material relevant to all major areas of human behavior—motivation, learning, memory, emotion, perception, thinking, personality and social processes.

84 EASTERN ART HISTORY
The art of Oriental cultures. Social and religious influences, forms and techniques in Indian, Chinese and Japanese art.

86 WESTERN LITERATURE
The basic sources and and traditions of Western literature and their usefulness to artists. The Bible as a major source of allusion, symbol and value.

130 SURVEY OF POETIC FORM
Survey of various types of poetic form with examination of means used to sharpen and intensify expression, form, structure and interpretation.

131 MODERN POETRY WORKSHOP
The poetic image: studies in criticism and imagination.

132A ART OF THE MIDDLE AGES
A study of the great Byzantine and Medieval works. Establishment of Christian symbology as major motif in Western art and architecture.

132B ART OF THE RENAISSANCE
A study of the fountainhead of Western art traditions. Introduction of visual science as the major method in plastic arts.

133 PHILOSOPHY
An introduction to contemporary philosophy.

180 THE NOVEL
Source and substance of the contemporary novel: a study of the influence of content on form.

184.1 THE SCIENTIFIC METHOD
A survey of the organic and inorganic sciences and the particular processes by which they are governed.

184.2 LABORATORY SCIENCE
Research, field study and classroom work covering the broad aspects of several categorical sciences, showing their effect on man and his interest in them. Application of the scientific method to particular problems.

Electives

185 AESTHETICS
A general introduction to the field and problems of aesthetics.

186 CREATIVE WRITING
Dramatization of ideas. Lectures, demonstrations and laboratory work. Group discussion and individual criticism of writing problems.

196 PUBLIC AND GROUP DISCUSSION
Fundamentals of voice and articulation, semantics, group dynamics and individual presentation. Participation involving use of tape-recorder.

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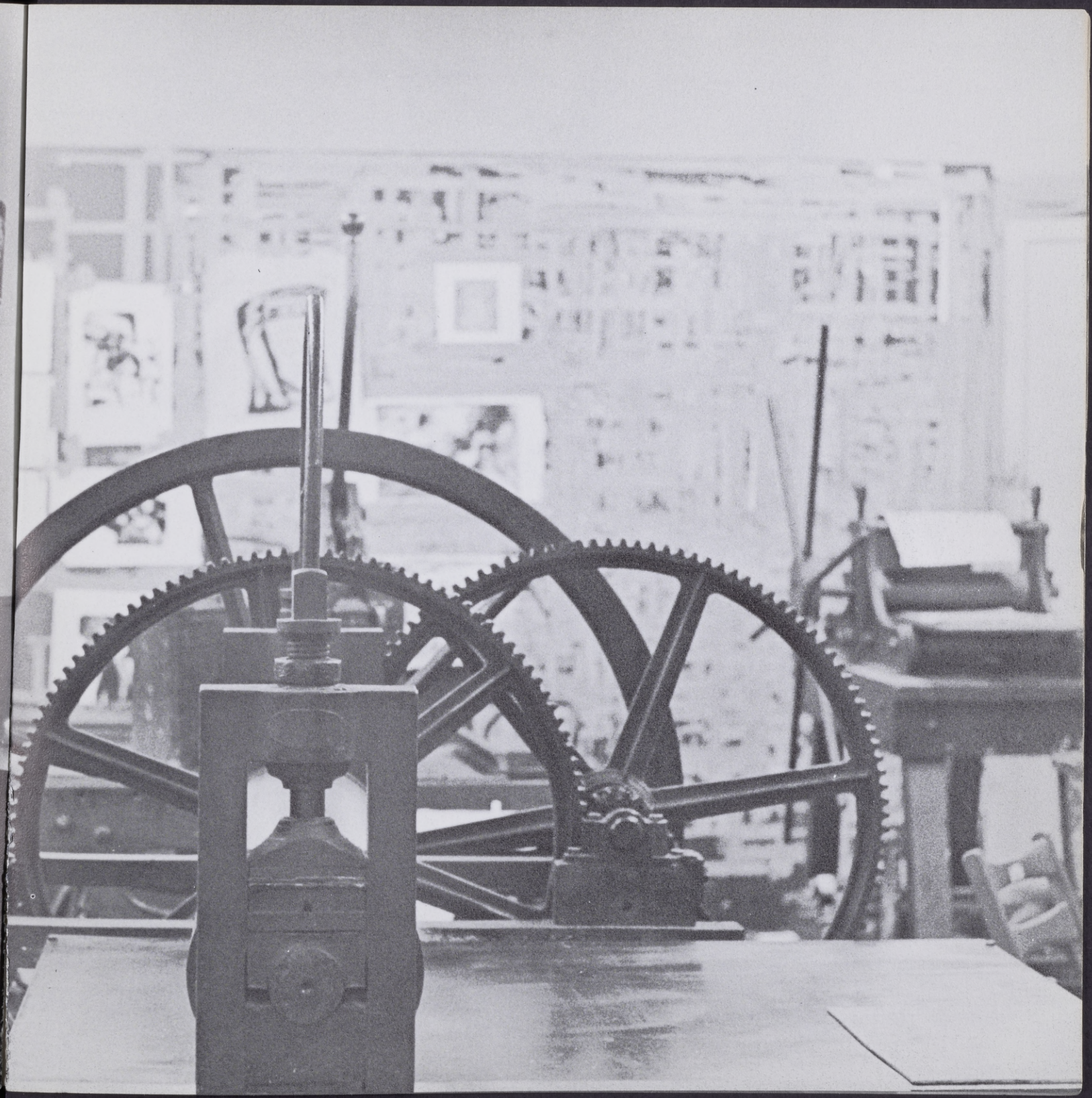
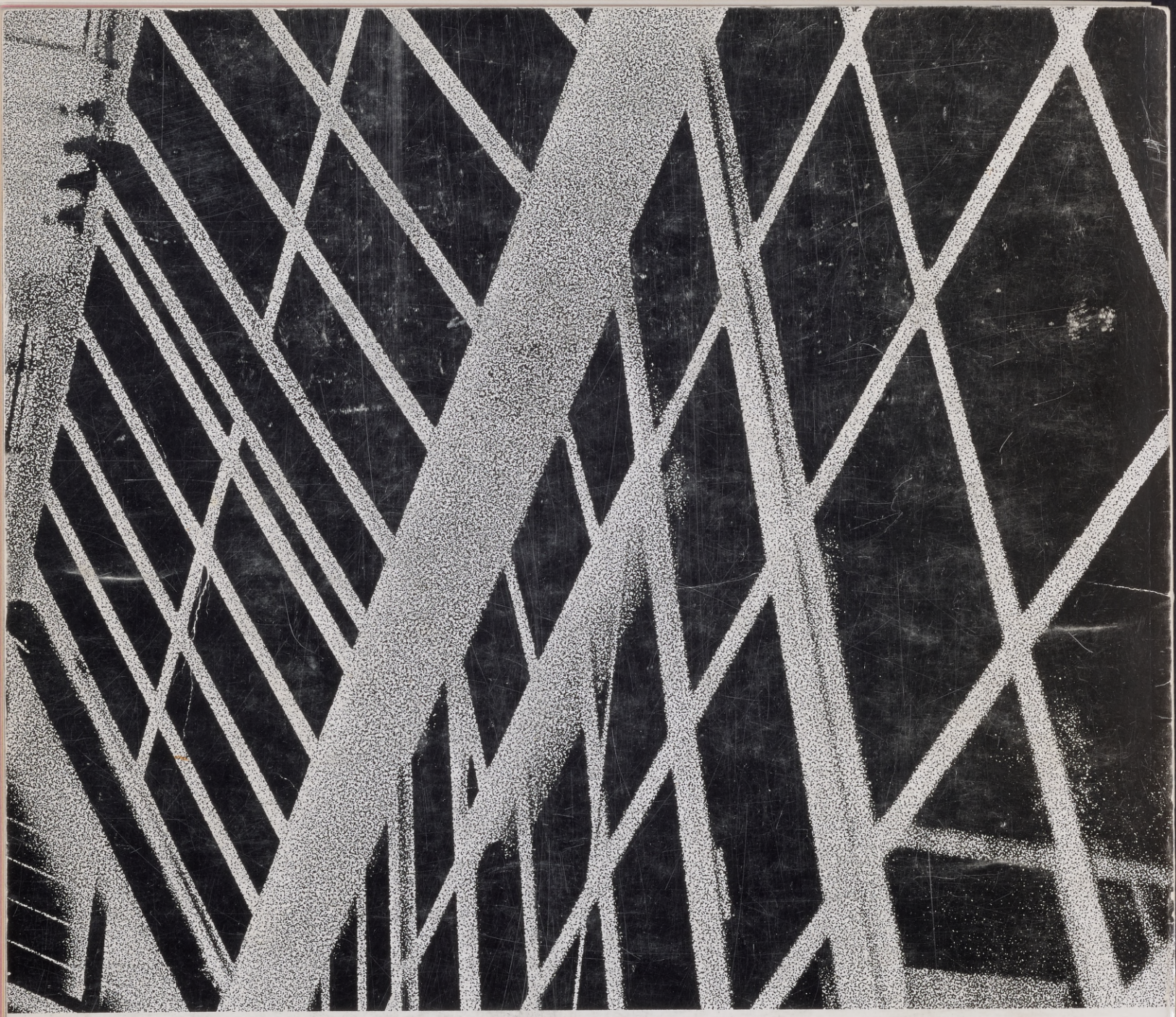
EVENING AND SATURDAY SCHOOL

In addition to the regular weekday classes, the College schedules evening courses from 7 to 10 p.m., Monday through Thursday. Classes are also held on Saturday mornings from 9:30 a.m. to 12:30 p.m.

Some classes so scheduled are studio courses included in the Bachelor of Fine Arts degree requirements. Any requests for information and Evening and Saturday course brochures should be referred to the Evening and Saturday School Registrar.

CATALOG CREDITS

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